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★ ★ EDITORIAL

ERIC GOLDSCHMIDT, WHOSE ARTICLE "Problems of Contemporary Organbuilding" in the last two issues elicited much favorable comment from readers, is organbuilder to the University of Michigan and formerly was associated with the well-known organbuilding firm of Theo. Kuhn in Switzerland, and later with the Aeolian-Skinner Company. He is a member of the faculty of the University of Eastern Michigan. In the second part of his article he warned against a too complete adoption of the organbuilding and musical practices of a period long past, and urged the development of a truly contemporary esthetic for both areas. We all want this, but a difficulty arises from the fact that our immediate past gives us but a poor tradition to build on and develop from. We are therefore obliged to go back a little further and take our starting point from a high peak of development in the past and begin our new process of musical evolution there. It is improbable that any of us could ever reproduce exactly the sounds and effects of old music as it was performed by the composers, but we can hope to come close enough to enjoy the flavor of its character and vitality instead of making it sound like an inferior, sterile kind of nineteen-century music.

SOMETIMES WE ARE ASKED WHY THE Organ Institute does not conduct tours of French and English organs. The great Cavaillé-Coll in France and the Willis Company in England each contributed signficant original developments to the art of organbuilding in the nineteenth century. Their splendid organs are already well known to American organists and organbuilders, and have been an inspiration to American organbuilding for more than a generation. The first influence of

BRIEFS ★ ★ ★

the Organ Reform Movement to be felt in this country was the effort on the part of the late G. Donald Harrison and other American builders to incorporate characteristics and virtues of these great nineteenth-century instruments in our own new organs. These excellent American organs have their assured place in our organ history, as do the European models that inspired them.

However, the decision of the Organ Congress of 1926 to go further back in musical history for its models and inspiration was fully justified. The seventeenth and eighteenth centuries produced greater quantities of fine organ music than the nineteenth century, and the nineteenth-century organs, while well suited to the performance of nineteenth-century music, are less well suited to the realization of earlier compositions. At the present time we seem to be much more concerned with contemporary and seventeenth- and eighteenth-century organ music than we are with that of the nineteenth century. The music of many present-day composers can be perfectly realized on the modern tracker organ (Hindemith sonatas, Milhaud preludes, and many others; not to mention the Brahms chorale preludes).

One of the principal points to be considered here is the absence (usually) of swell shutters from modern organs. Really good organ music does not need them, and the effect is not a particularly good one anyway, being comparable to opening and closing a door on a musician or musicians playing in a closet. For many years the public has been listening to and enjoying radio and phonograph music at a nearly uniform dynamic level. The dynamic range has of necessity been com-

New Installation

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Holland, Denmark, and Germany each possess outstanding examples of old work, intact or restored; and the master builders there are taking giant strides forward in the development of a truly contemporary organ. For this reason we have so far limited our study tours to these countries, although there are also many fine organs in other countries.

DWIGHT E. ROBINSON AND LEE S. Burns, both of the University of Washington, have written a thoroughly interesting and thought-provoking article, "The Organ in Fashion Theory." Their fashion theory was developed as a research project in economics, but the authors' wide range of interests induced them to apply it to art, architecture, and finally to organs. The entire article is of the highest interest, and the second part, dealing with tonal design, may shock some organists out of the belief that their own contemporary ideas on this subject are necessarily superior to all preceding concepts. We are grateful to the authors for their historical study and for the comprehensive view of organ design which they have given us.

DURING THE LONG PERIOD WHEN WE published irregularly, we received hundreds of letters from subscribers who feared that their copies might have gone astray, expressing their earnest hope that

(Continued on page 22)

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DWIGHT E. ROBINSON AND LEE S. BURNS

THE ORGAN IN FASHION THEORY

INTRODUCTION - Analyzing Fashions In Design

It has become very nearly a tradition for students of the arts to seek the causes of design change everywhere but in the necessities of the design process itself. The currently fashionable deus ex machina, an amorphous category known as "social conditions," is only the successor to a long series of vaguely conceived externalities such as "the spirit of the age," "functionalism," "the life force," or one or another concept of absolute beauty. Once having adduced one of these externalized abstractions as his explanatory principle, the writer is self-absolved from further mental effort. The appeal to social conditions is in some ways the safest of all. For how can anyone be so unfair as to expect of a specialized student of the arts that he also become expert in socio-economics or suchlike mundane, if abstruse, matters?

Since the style theorist's knottiest problem is ceaseless *change*, it might seem the obvious recourse to examine the hypothesis that change is stylistically desirable for its own sake—just as it is in most human affairs. That this recourse has been so largely neglected is probably but another exaction of the egoistic appetite. People simply do not like to temper their enthusiasms in the realm of taste with the admission that these owe a temporal dependency. Yet, insist as vehemently as we like upon the intrinsic excellence of the artist's achievement, there seems to be no particular reason why we cannot also recognize that he (and his critics) face the same problem as any other producer, say the baker or the newspaperman: he cannot sell stale wares. The greatest artists have recognized this in their open-eyed moments. When Michelangelo, for instance, was asked whether the lantern he was designing for the dome of Saint Peter's would be superior to one by Brunelleschi he answered simply: "Different perhaps, but not better."

The writers of this paper have not the least thought of denying that either the great march of history, on the one hand, or timeless depths of the human psyche, on the other, are more fundamentally determining to the values of art in all their fullness than the sheer demand for novelty. The mere determination "to be different" has never made a vital artist or art movement. Nevertheless, difference they must have, and we feel that a lot of the mud can be gotten out of the waters of the theory of design the moment this irrepressible pursuit of novelty is recognized as an omnipresent feature of stylistic experience deserving serious attention in its own right. We also think that in the interests of plain speaking, we are obliged to call it "fashion."

Only by recognizing and coping with this Cinderella of social behavior, we protest, can she be kept from meddling harmfully with our deeper concerns in the esthetic realm. The motivations that call forth fads and fashions of the most tawdry kind are not absent in the realm of the fine arts—only differently handled. Fortunately, or so the writers are convinced, not only is a social theory of fashion possible, but also, thanks to the work of a number of modest but gifted students who have glimpsed her from all sorts of vantage points, such a theory actually exists and has reached in fact a mature estate

which bears quite favorable comparison with most other branches of social philosophy.

In any branch of the arts the performer has certain unavoidable properties of his medium with which to work. In the plastic arts, there are characteristics of a spatial kind. Will he choose to emphasize verticality or horizontality? Will he choose to work in a two-dimensional frame or strive to create a three-dimensional effect? Will his lines tend to curves or rectilinearity? Will his draftsmanship be clear cut or deliberately indefinite? Will his composition be symmetrical or contrived to suggest imbalance in an interesting manner? Will his colors be bright or somber? Will his ornamentation be simple, held to something like a minimum, or will it be deliberately elaborated and padded out?

The possibilities involved in making choices within the various dimensions of the artist's medium have been well explored by art theorists such as Burckhardt, Wölfflin, Sachs, Faure, and Malraux. Yet perhaps even these thinkers have become somewhat too involved in establishing the relative significance of the types of variation (the building blocks of design) and in disputing whether in any given period one category rather than another has been in the ascendancy. If the theory of design change—fashion—which we would like to put forward here is on the right track, then we may simplify matters by pointing out that it is really the change in the *general direction of emphasis within these categories* that presents the vital focus of study rather than the categories themselves.

Once we recognize change in direction of emphasis as the essence of our problem, we are in a position to form a more general and more simplified theory of design change. The need of the designer to oppose the principles of a preceding school in which he has been reared, but which has nearly exhausted its possibilities, becomes the key to our analysis.

It has not been clearly enough realized hitherto that the need for change possesses its own set of logically necessary conditions. One of these, for example, was summed up by the great Paris couturier for the first two decades of the twentieth century, Paul Poiret, when he said "All fashions end in excess." A rather obvious corollary is that a tendency in design which has reached a point of extremity—say the ten-foot crinoline or the twenty-foot Cadillac—cannot reverse its direction gradually. At such a stage, the simple expedient of reversing the design direction, so as to retrace one's steps in a circumspect fashion, would encounter the insupportable psychological nemesis that a design in any way reminiscent of the immediate past provides the very definition of the passé or the hand-me-down. Thus, while there is still a good deal that we do not know, either for want of evidence or for want of sufficient mental labor, we do know that a change in style direction must be a decisive, even a shocking, reversal, to "catch on."

New styles rise to compete with the old much as new species arise through evolution. They appear suddenly and their internal modifications are of less moment than their spread at the expense of the old. Accordingly, studies of style change which do not take into account the struggle between the tastes of succeeding generations are bound to be misleading and to obscure the most interesting activities involved in the process. The length of the human life span conditions the process of variation. A fundamental emphasis in design, such as, for example, that toward elaboration, can hardly be revived until a very sizable portion of the influential public who formerly revolted against it has been replaced by persons who in point of time are so far removed from its previous expression that they do not view it with the distaste of their

Plate 1. BAROQUE.

THE GREAT CHURCH OF SAINT BAVO, HOLLAND, 1735.

parents. The generation of the 1920's might look back at the Gay Nineties with condescending nostalgia, but it could never adopt its esthetique. The lady of the house who once nearly drove her husband into bankruptcy through her determination to replace Mother's ornate parlor suite will never return to Victorian modes. So there is nothing to marvel at if, as seems to be roughly the case, basic reversals in *directions* of design seem to occur every two generations, or approximately every sixty to seventy years. Admittedly, it is terribly hard to define these periods conclusively, both because history notoriously does not lend itself to sharp dividing lines and also because of the want of well-organized empirical evidence.

It is against this overall analytical background that we decided to review in a preliminary fashion the record or organ design in terms both of the shape of the case and also of the format of its total construction.

We must hasten to point out to the organist reader (almost as if by way of apology) that our primary interest is not in the organ itself. For our purposes, the organ is as a zoological species is to the physiologist or biologist. We are immediately interested in reviewing its dramatic style history only in the hope of tracking down the directional phases and their turning points which theory leads us to believe are part and parcel of fashion process. In other words, we are inviting the organ, as a mediun of design, to serve us briefly for the purposes of better understanding of the theory of one significant mode of behavior—fashion.

It seems to us to provide a most valuable and challenging illustration of what we are driving at. A battle the fashion theorist must always wage is against those who take the view that the subject is hopelessly trivial or philistine. If it turns out—as we think it does—that the design of the organ has changed as wildly and kaleidoscopically as ever have the designs of women's hats, then at least we have helped lend our study some trace of that dignity which is the undoubted possession of the instrument.

THE VISUAL ASPECT

While musicologists credit the organ with a history of twenty-two centuries, this is unquestionably an overstatement since the first organs were only crude approximations of the instruments to be built and perfected in later days. The first organs of the Christian era were used for amusement rather than for devotion. The hydraulus was played at gladiatorial fights and races rather than at church. The organ was not used as an adjunct to worship until nearly the high point of the Middle Ages.

As an element in the total architectural complex, the organ has occupied positions of varying importance. In the Counterreformation the organ became the most overwhelming feature of the church interior. This is in contrast with the practice which prevailed between World War I and the 1930's, when placement behind a grill totally concealed the instrument.

In the first years of its development, the organ consisted of a single unit, a keydesk surmounted by a windchest which supported the pipes. Much of the visual appeal depended upon the arrangement of the pipes and their decoration. In addition to the traditional materials, wood or a tin-and-copper alloy, more picturesque materials have been used, notably silver and gold (Saint Sophia in Byzantium some time before the twelfth century), bamboo (Phillipines), and even beer cans (United States, of course).

Although limited information tells us little of the tonal design of early instruments, this may not be really a misfortune. Some students of style change hold that in the early

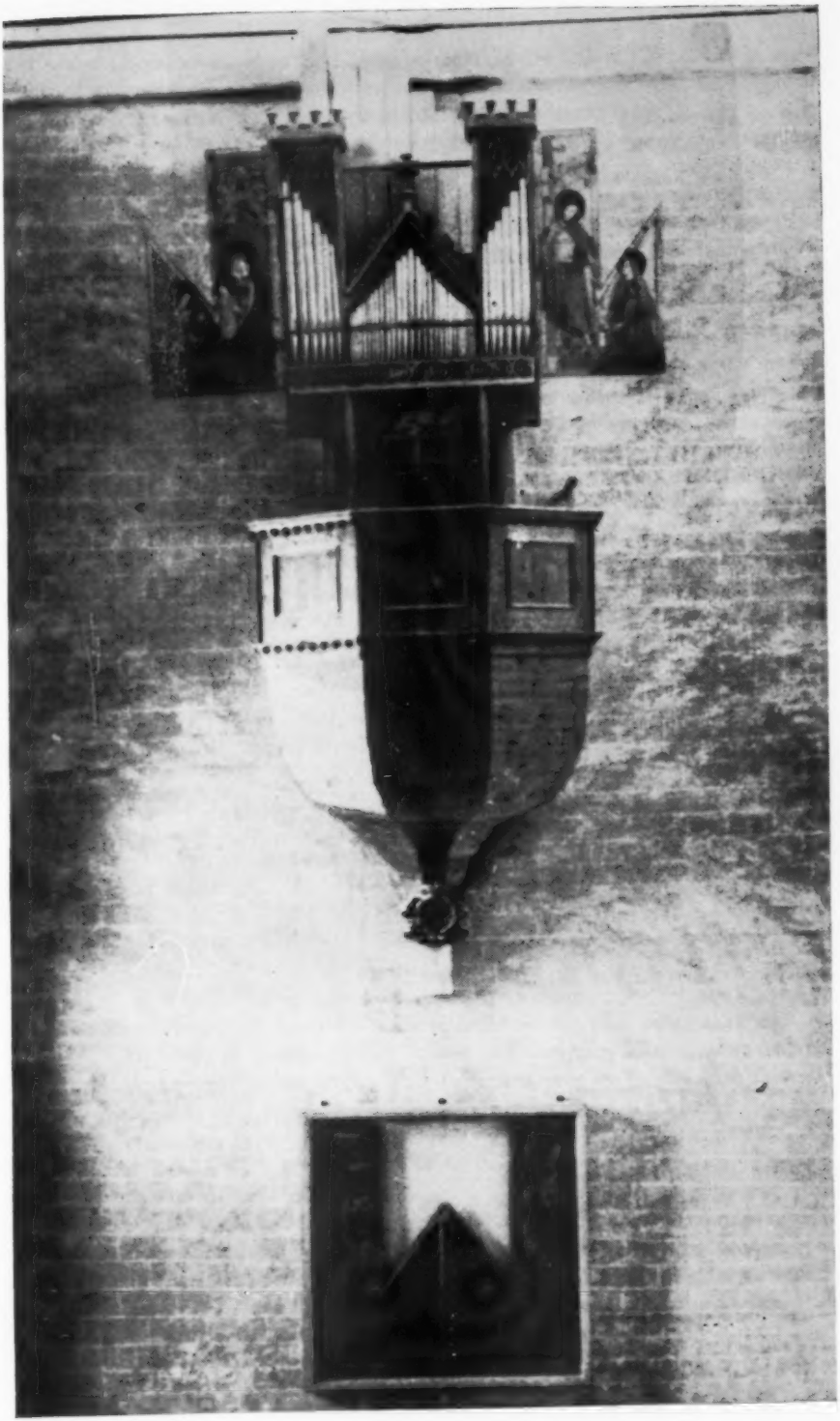

Plate 2. GOTHIC.
THE CHURCH AT SION, SWITZERLAND, 1404.

years of a new instrument or machine, before it has reached something like the full development of its technical potential, the styling factor is less important than later on. This is true, they say, because people are more interested in the rapidly evolving technical improvements which are leading toward its ultimate perfection.

Organs were first encased in the fourteenth century. It is from this date that organs became intrinsic elements in the architectural scheme, for it was necessary that the case be designed to harmonize with the structure. At first blush, this subordination of the organ to the architect's designs might appear to lead to the conclusion that it is not of much use to examine the history of organ design for the purposes of styling theory. However, it seems safe to say that while the organ was, as we might have expected, designed to be in harmony with the architectural style of the church building in which it was placed, the functional requirements of the organ were so specific and so clearly to be distinguished from the functional purposes of the building that the organ stylistically did have a life of its own. In other words, the organ always posed a sufficiently independent design problem to render it intractable to the most strenuous efforts to reduce it to the status of mere architectural ornament. In the earliest cases the pipes usually stood freely with a vacant space between the tops of the pipes and the top of the case. Soon shades or grills were added to fill this gap. Then screens were hinged to the sides of the case which could be closed to muffle the sound during penitential seasons of the Liturgical Year. These screens (see Plate 2) afforded opportunity for frequent and lavish decoration by artists, among them Van Eyck.

The Gothic Case

The organs of the Gothic period were proportioned so as to heighten the strong vertical impact of the Gothic cathedral. More often than not they were suspended from the west wall over the main portico. The case always restated the Gothic lines of the auditorium.

Probably the oldest organ still in existence is located in a small Gothic church at Sion, Switzerland (Plate 2). The instrument was built some time before 1404 and represents one of the first attempts at a Gothic organ case. While there are elements in this case suggesting the Renaissance of a century later,[1] the feeling is still intensely vertical and perfectly in keeping with the extreme height of the interior. The little instrument is propably twice as tall as it is wide. The pipes of each tower and flat are arranged in ascending and descending patterns as if to direct the observer's eye upward. The total pipe arrangement parallels the Gothic arch.

As organs were built in succeeding decades, it became the fashion to add pinnacles to the pedal towers and numerous other pointed objects to other plane surfaces, decrease the width of the case and increase the height, and arrange the pipes in steeper and more pointed patterns until the organ case became merely an elongated arrowhead.

This extreme was reached in what was perhaps the last case of the Gothic period (Plate 3), an instrument located in Holland where the Gothic style persisted long after the Renaissance was well established in Italy. Not only does this case boast a spire on every plane surface but spires surmount spires. Most of the Gothic elaboration here is for the purpose of achieving decorative effect rather than fulfilling a functional purpose, for the upper half of the case has nothing at all to do with the organ. It is merely a mountainous pinnacle adorned by other jutting little pointed towers.

[1]The case may have been altered some time after the Gothic period.

The Renaissance Case

The early-Renaissance organ cases of Italy were as startlingly different from the late-Gothic case as the latter was from the early-Gothic case. The early-Renaissance case represented a return to simple line coupled with a squareness and ruggedness never realized in the Gothic.

Plate 4 shows an exquisite example of a typical Italian Renaissance case built a half century before Shakespeare. Gone is the delicate decoration, the pointed arch, the distorted vertical-to-horizontal relationship, the feeling of perspective, the Gothic tracery, and the steeples. Instead we see an almost square composition, a lack of depth in the case, a feeling of simplicity, but a still magnificent and original style. Later Italian cases became more and more elaborate but still the square, rugged integrity persisted.

As the Renaissance swept north and westward, each country added its own variants to the leitmotif of rectangular composition.

Many Gothic cases were altered to coincide with the styles of the Renaissance. Spires were replaced with square kiosks, pipe flats often containing false pipes were added to fill in the gap between the case and the walls and to change the emphasis from vertical to horizontal.

As decades passed, the design of successive instruments became increasingly severe, not unlike our recent trend toward functionalism. The tendency reached its extreme in England, where the cases became intensely severe and unornamented. Plate 5 illustrates the screen organ designed by Wren for Exeter after the Baroque was already sweeping other countries.[2] The extreme dignity of its composition may be contrasted to the extravagance of the Baroque case at Haarlem (Plate 1).

A critic of these generalizations might argue that the Renaissance, along with the return to horizontality which accompanied it, ought not to be attributed to any swing arising out of the process of design itself, but merely to the fortuitous revival by Italian artists of an interest in antiquity. From the standpoint of the fashion theorist, this is a quesionable proposition. In his view, a culture veers from one great form of emphasis to another for reasons at least largely independent of historical "happenstance." For evidence, he can point to the fact that while England did not for a century or more actually adopt the designs of the Italian Renaissance, in its late Tudor Gothic (known generally as the perpendicular style) it did return toward horizontality in its arches almost as decisively as the Italians themselves. Even the later phases of German and French Gothic, having reached the ultimate in emphasizing verticality, willy-nilly returned to forms which emphasized the square or the horizontal.

The Baroque Case

The Renaissance case was solemn; the Baroque era was not solemn. It is generally conceded that the academic perfection of the Renaissance bred the Baroque "revolt."

The early-Baroque case (Plate 6) represented an attempt to dress and festoon a basically Renaissance case as if it were being prepared for a lavish and elegant banquet. First attempts merely sought to humanize the severe case of the prior period.[3]

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[2]It is interesting to note here that British organ design developed somewhat independently of the Continent, perhaps because of England's insularity. Consequently, by Continental standards English cases were outdated and the Baroque failed to make itself fully felt. Andrew Freeman, **Church Organ and Organ Cases** (London, c. 1942), p. 4.

[3]See the comparative sketches of altered cases in Blanton, p. 152.

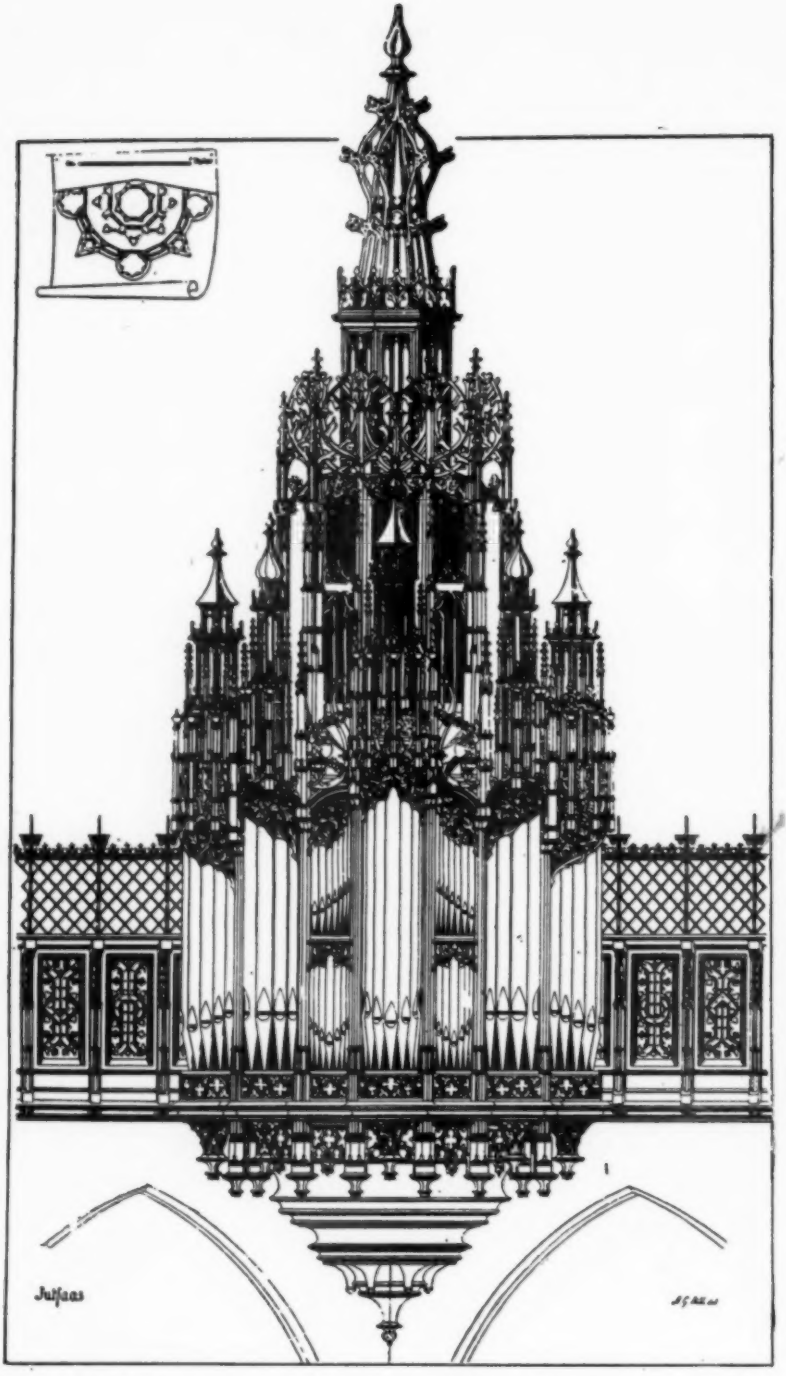

Plate 3. GOTHIC.
THE CHURCH AT JUTPHAAS, HOLLAND, 1555.

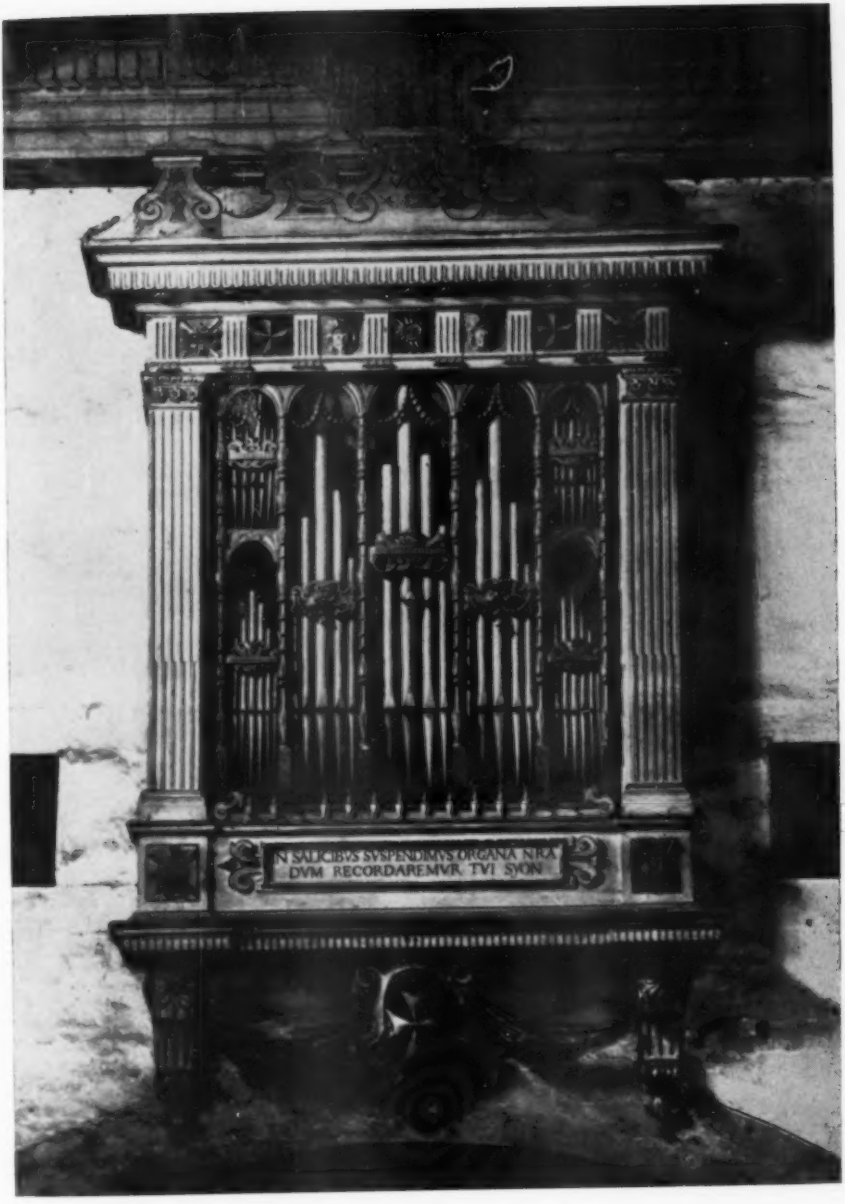

Plate 4. RENAISSANCE.

San Giovannino dei Cavalieri, Florence, 1507.

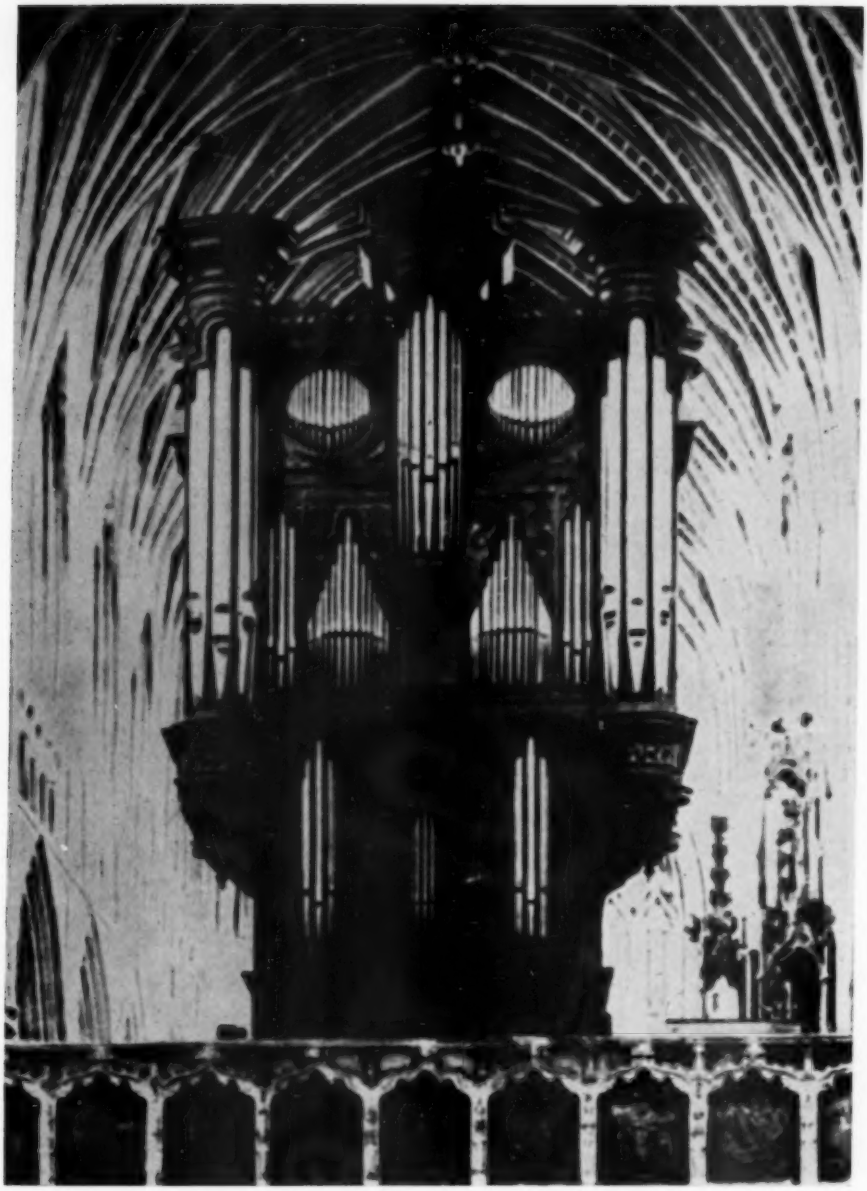

Plate 5. RENAISSANCE.

EXETER CATHEDRAL, ENGLAND, 1665.

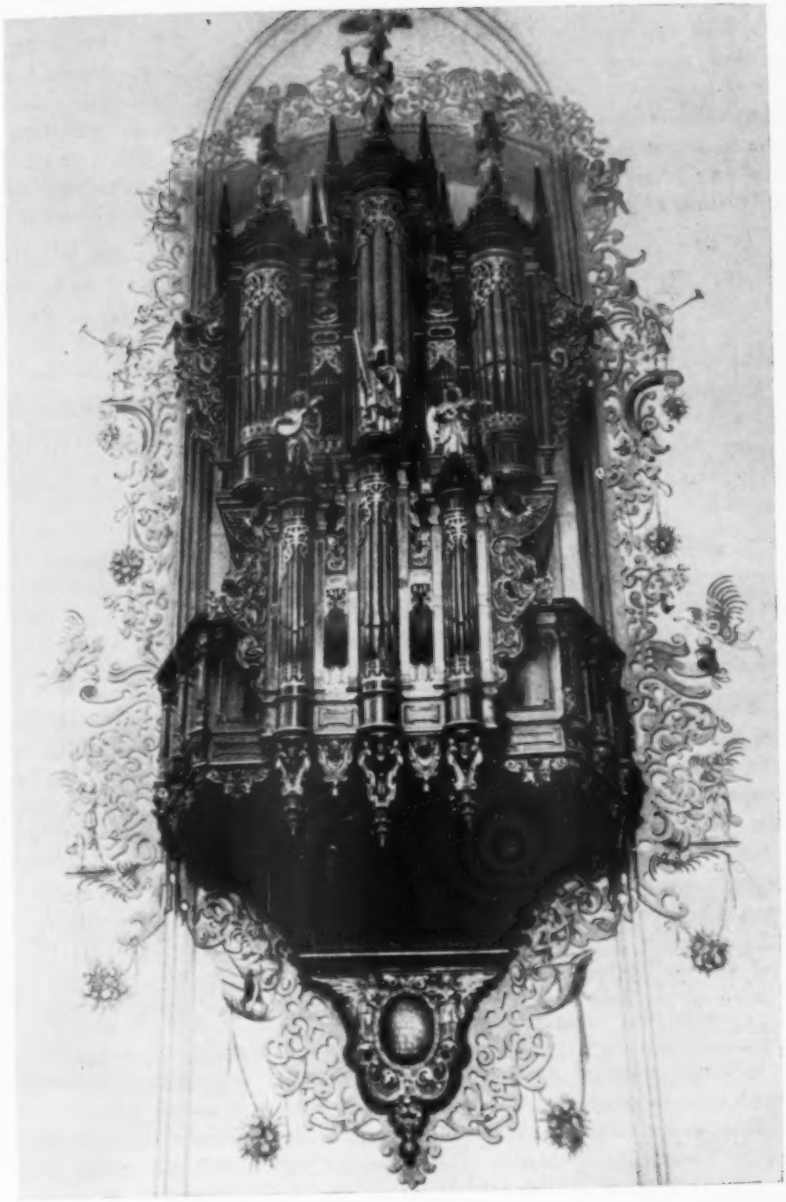

Plate 6. BAROQUE.

CHURCH AT EIBING, GERMANY, 1643.

But this was not enough. In addition to its elegance and lavishness, a radical departure from the Renaissance was needed in the form of a completely different effect. This was found in a new verticality which, strengthened by resort to the third dimension, was even more dramatic than anything achieved by the Gothic builders. Tiers of pipes were deployed in forward thrusting perspective, clustered like ascending rockets. Some designers, as if fearful that there should be any doubt concerning their stress on the ascending line, placed little obelisklike pointers on top of these clusters to make their intension crystal clear. This three-dimensionalism, by emphasizing the forward position of the Positiv, often gave the case, in turn, the appearance of a half tower.

As time passed and the soaring three-dimensional movement left little further room for progress, designers resorted to the addition of ornamentation for ornamentation's sake. It was as if the organ in the Rococo period exploded like an overstuffed bag. Out from the organ case proper along the walls or gallery streamed tentacles of vinelike trelliswork and other variants of birdcage flamboyancy. The Reformation and the Counterreformation bred competition, with each church group trying to outdo its its rival by elaborating what was already there or building a new and more ornate structure. No longer was there concern for verticality or horizontality. The prime criterion was more and more and more, although a kind of seething circularity provided a keynote.

To achieve this goal, cases were decorated with gewgaws and excrescences. Some of them were functional, but in most cases they were merely ornaments. Favored motifs were coats of arms, inscriptions, and monograms. Many cases included in their decoration gold wings, leaves, flames, sunbursts, fake marble columns, trees, bells disguised as giant grape clusters, and other symptoms of wild flights of the imagination.

Elements of humor present in many of the cases reflected a spirit of wild abandon. There were cases in which angels flapped their wings, blew trumpets (Plate 1) or beat drums, suns and moons moved in their orbits, and birds flew and chirped. One fabulous instrument possessed a stop knob curiously inscribed "noli me tangere" (touch me not) which when drawn released a huge fox tail which whipped out into the face of the too inquisitive experimenter. Then there was "the Hummel," a gadget which sounded two of the lowest and loudest pipes at once to awaken those who snored during the sermon. Occasionally the pipes themselves were decorated with grotesque faces, the mouths of which coincided with the mouths of the pipes. Another trademark of the period was the Zimbelstern, a large star decorated with bells. Wind pressure revolved the star and produced a quaint thinkling sound which added upper harmonics to the ensemble.

In the extremes of the late-Baroque period every vertical surface and plane is covered with an ornament. Wall and ceiling frescoes and murals were tied into the case itself, to the extent that it was no longer possible to differentiate the organ proper from its surrounding decoration. This technique was used in the earlier case cited (Plate 6), but it is apparent that the decoration was more conservative.

So ornate had the design become that the case could hold nothing more. Since no vacant areas remained, the late-Baroque case could do nothing except become more simple. Commenting on this extreme, Blanton says:

I believe there was a strong spirit of competition in Baroque three-dimensional design. Designers and even church groups tried to out-do one another in successive works until the objects decorated could support no additional ornamental excrescenses. Its excesses brought on the inevitable reaction which ended the architectural Baroque.

The Classic Revival and Victorian Case

It would seem that in the Baroque organ the architects had "given their all." They had exhausted their ideas and were forced to look backward for future inspiration.

The typical cases of this period contained strong reminiscences of the Renaissance or Gothic, and frequently both. In violent reaction to the excesses of Baroque ornament, "noble simplicity," as prophesied by J. J. Winckelmann—Goethe's esthetic mentor—became the keynote. The organ case grew simple, unpretentious, and in some cases even sterilely nondecorative. In the main, the Empire case was a pedantic attempt to deduce the kind of design which would have pleased the ancient Greeks. And yet, once again, the pendulum swung. The evils recently imputed to Baroque were soon forgotten and as the years of Queen Victoria's reign passed, the cases once again became increasingly ornamental. Most were confusing combinations of several periods, but many of the eclectic copies in England were carefully conceived. Examples are the cases in Lincoln and Manchester Cathedrals (termed "prickly Gothic").

[To be continued]

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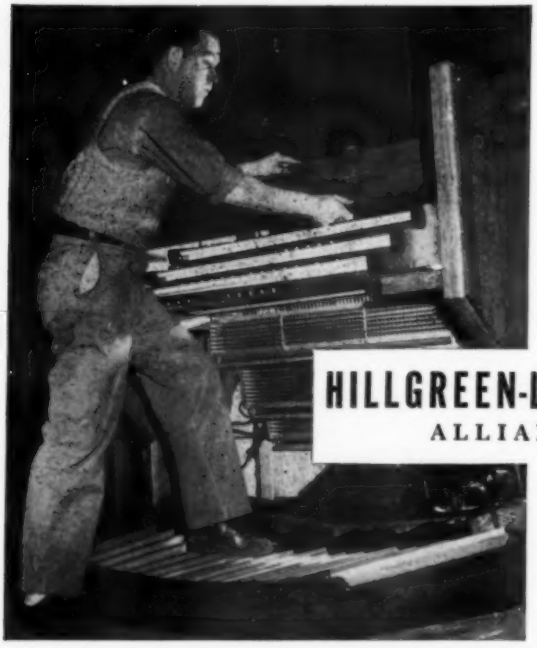

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GUIDO VAN REETH

FLOR PEETERS

Born on July 4, 1903, at Tielen—a small village east of Antwerp, Belgium—Flor Peeters studied at the Lemmens Institute in Mechelen,[1] where in 1923 he received the highest distinction: the "Prix Lemmens-Tinel." He was also greatly influence by Marcel Dupré and Charles Tournemire, although he was never actually a pupil of either of these great masters.

For nearly forty years, Flor Peeters has dedicated himself with unceasing energy and inspiriation to the threefold career of church and concert organist, composer, and pedagogue. Since 1923 he has been organist at Belgium's first church: the Metropolitan Cathedral of Saint Rombout at Mechelen. He is also Director of the Royal Flemish Conservatory in Antwerp and Head of the Organ Department in the same institution.

Peeters is the leading exponent of the modern Belgian school of organ playing which was founded by Jacques Nicolas Lemmens (1823-81), who studied in Breslau with Hesse, and thereby brought to his school direct musical descent from J. S. Bach. The principal characteristics of this school are disciplined technique, respect for individual styles, colorful yet tasteful registration, and extensive use of the full resources of the organ.

Flor Peeters has proved himself to be a disciple and leader of this school. As a concert organist, he has given more than 800 recitals throughout Europe, the United States, Canada, South Africa, and the Phillippines. Through his compositions, which are highly esteemed by contemporary organists and other musicians, Flor Peeters has shown his remarkable assimilative understanding of both Latin and German influences, and yet throughout his entire work these various influences are interwoven by a distinctively Flemish master. Influenced by Gregorian chant in his melodic patterns and by the Netherlands polyphonic schools in skill and form, Peeters, however, is completely and resolutely modern in his use of harmony, limited only by the very nature of his instrument. He frequently uses polytonality and polyrhythm but his melodic lines are generous and his forms compact, while there is a general preference for vigorous rhythm alternating with mystic contemplation for rich, sharp contrast between tone colors.

As a scholar, Peeters has provided a modern practical edition of Old Netherlands Masters (in three volumes), an Anthology (in four volumes) of various European schools, and several smaller albums of two-staff music of Old Masters. His vast experience of nearly forty years' teaching in Belgium and abroad was set forth in an Organ Method—"Ars Organi"—published in three volumes, with explanatory text in four languages (Flemish, French, English, German). He is also the author of a Practical Method of Plain Chant Accompaniment, based on the Vatican Edition of Plain Chant. Each year he teaches in the Unted States. (Master Class in Organ, Boys Town, Nebraska). He is also Editor-in-Chief of De Praestant, an organ magazine for Benelux.

His most important works include an Organ Concerto, Lied Symphony for Organ, Concert Piece for Organ, 2 Symphonies, Passacaglia and Fugue, Flemish Rhapsody, 3 Preludes and Fugues, Toccata, Fugue and Hymne on "Ave Maris Stella," Variations

on an old Flemish Song, and a comprehensive number of Chorale Preludes: Ten Organ Chorales on Flemish Songs, Thirty Chorale Preludes on Well-known Hymn Tunes for Organ, Thirty Preludes on Gregorian Hymns for Organ, Thirty Short Preludes on Well-known Hymns for Organ, and an ambitious collection of 124 Organ Chorale Preludes for the Liturgical Year, being published in 1961 by C. F. Peters Corporations, New York.

Flor Peeters is also highly regarded as a master composer of church music. He has written eight masses, many motets, and other forms of choral music. In addition, he has composed 200 songs, primarily on Flemish poems, Speculum Vitae (Mirror of Life) (English) for Voice and Organ, several cantatas, and piano and chamber music, as well as a piano concerto, 10 Bagatelles for Piano (easy pieces for children), and Entrata Festiva (Processional and Recessional for Organ, 2 Trumpets, 2 Trombones, Timpani and Unison Chorus ad libitum), Suite for 4 Trombones, Trio for Flute, Clarinet, Bassoon.

Peeters has made several LP recordings of the organ works of Old Masters (Netherlands, English, Italian, and German), in addition to organ works of Bach, Buxtehude, Franck, Tournemire, and some of his own compositions. His keen interest in and understanding of organbuilding combined with his wide experience and imaginative insight, make him highly qualified and very often in demand as an organ designer and consultant.

The real significance of Flor Peeters, however, lies not so much in his recognized virtuosity, his distinguished organ and choral compositions, nor his many students throughout the world, but in his own dedicated personality. In Peeters' organ recitals one hears the all-round musician and composer with a particular preference for large, architectural lines. In his compositions, whether moderately easy or more difficult, he offers outright and valuable instruction by example to other recitalists and students in composition. His teaching at all times has a double goal: to increase the students' enthusiasm for the organ and to strengthen their musicianship by means of thorough discipline. In each of his concentrated fields, Flor Peeters expresses in full measure the sum total of his devotion and various talents.

BRIEFS (Continued from page 6)

the publication would continue. Recently there has been a great volume of letters expressing gratification for the resumption of regular publication. All of these letters are too numerous for us to answer individually. We are only able to offer publicly here our sincere thanks for all these complimentary expressions and good wishes. This appreciation is truly the most gratifying aspect of the entire project.

If subscribers would like to help insure our publishing on schedule, they might do so by inducing professional colleagues and others who do not already subscribe to the QUARTERLY to do so at an early date. They might also see to it that no universities, colleges or large public libraries in their areas lack this magazine for present and future reference. Additionally, increased advertising, both professional and business, is needed.

A NUMBER OF READERS HAVE EXPRESSED themselves in sympathy with our comment on exposed pipes in the last issue. One said, "The naked pipe cult has had its day, and I shall be glad to see the return of beautiful organ case-work." Another correspondent, who is sure he knows the Baltimore organ which was unidentified in our allusion, wrote, "It does not look like a man carrying *all* his intestines in his

(Continued on page 31)

ARTHUR HOWES

AN INTERESTING NEW ORGAN IN AN UNUSUAL CHURCH

The new organ at Mount Calvary Church in Baltimore will be a truly modern instrument. It will be built in conformance with the great traditions of organbuilding that prevailed in northern Europe through the centuries preceding the decline of organbuilding, but in some ways it will be as up-to-date as January 1, 1961, when its completion is expected. It will have slider chests and direct mechanical action throughout. It will incorporate ideas and designs of several contemporary European master builders.

Plans for the organ were made jointly by Charles Fisk, of the Andover Organ Company in Methuen, D. A. Flentrop of Flentrop Orgelbouw in Zaandam, and Arthur Howes, organist of the Church. Mr. Fisk and Mr. Howes made an extensive study of European organs with special reference to the requirements of the Mount Calvary Church organ during the summer of 1959, and afterwards conferred with Mr. Flentrop. In a great many respects it will be like a Flentrop organ, with Dutch nomenclature, but it is being built in the shop of the Andover Organ Company, the American associate of Flentrop Orgelbouw, with Mr. Flentrop acting as consultant.

The disposition of its tonal resources follows Gottfried Silbermann's practice except that it boasts a more complete Pedal than was usual in Silbermann's organs of this size. The stop list follows.

Rugwerk, 56 notes (Manual I)	*Hoofdwerk*, 56 notes (Manual II)	*Pedaal*, 32 notes
8′ Holpijp	16′ Bourdon	16′ Subbas
8′ Quintadeen	8′ Prestant	16′ Lieflijk Gedekt
4′ Prestant	8′ Roerfluit	8′ Octaaf
4′ Roerpijp	8′ Fluitdous	8′ Gedektpommer
2 2/3′ Nasard	4′ Octaaf	4′ Superoctaaf
2′ Octaaf	4′ Spitsfluit	4′ Vlakfluit
1 3/5′ Terts	2 2/3′ Quint	2′ Nachthoorn
1 1/3′ Quinta	2′ Superoctaaf	IV Ruispijp
1′ Siffluit	2′ Blokfluit	IV Mixtuur
III Scherp	IV Mixtuur	16′ Fagot
8′ Krumhoorn	III Cymbaal	8′ Trompet
Zymbelstern	III-V Cornet	4′ Schalmei
	8′ Trompet	

The Hoofdwerk and Rugwerk will be on 1 ¾″ wind pressure; the Pedaal, 2⅜″. Each division contains adequate resources for full playing and a variety of colors, so that it will be possible to play most of the time without the use of couplers, of which there are only two—Rugwerk to Hoofdwerk and Rugwerk to Pedaal. The scale

and voicing treatment of every stop will be different, to ensure the maximum variety of color.

The organ will be free standing, in a Gothic case designed by Mr. Fisk, high in the west end of the church. Each division will be housed in its own cabinet at the shortest possible distance from the keys. Each cabinet has been especially designed for the purpose of blending, focusing, and projecting the tone of its own pipes. Each, being of a different size and shape from the others, will impart its own characteristic resonance to the division within. The wood of the case will be a deep-red mahogany, framing polished tin Prestant pipes and decorated with gold leaf.

All the principal pipes of the manual divisions will be made of pure tin (100 per cent). Pure tin, like common metal (25 percent tin, 75 percent lead), is softer than other pipe metals. This is thought to be favorable to the tone of flue pipes. Various intermediate alloys of lead and tin (spotted metal and near-pure tin) are harder. The principals of the Pedal will be made of common metal, except that the Subbas (a capped principal, there being insufficient ceiling height for a full-length 16′ principal) and the Octaaf (tapered) will be made of copper, as will the Gedektpommer. All the other flue pipes are of common metal except the Lieflijk Gedekt, which is of Sitka spruce, as are the half-length tapered rectangular pipes of the Fagot.

The Hoofdwerk Trompet pipes, projecting horizontally above the organist's head, will be of polished copper. The Pedaal Trompet and Schalmei and the Rugwerk Krumhoorn will be of spotted metal.

The Fluitdous is not a complete stop, in that it shares the twelve lowest pipes of the Roerfluit. It is intended to serve the special purpose of giving the pitch to choir and clergy. Similarly, the Quintadeen shares the lowest twelve pipes of the Holpijp. By this means, and by locating the pipes of the organ in the traditional way, the windchests have been kept quite small, the Hoofdwerk, of thirteen stops, being only thirty-one inches wide (from front to back), and the Rugwerk, of eleven stops, being twenty-six inches wide.

The finest American, thoroughly seasoned, kiln-dried lumber is being used. Mahogany predominates in case and windchests, some of it plywood, which is immune to effects of atmospheric changes. The pallets are of very old pine, the very thin narrow trackers of Sitka spruce.

Commpressible and expansible, plastic, washerlike bearings at every pipe hole ensure a tight fit for the thin plastic sliders in all weather conditions. Plastic squares are used at various turning points in the action.

The manual keys will be of red cocabola wood, with vertical key faces ornamented with carved arcades. The sharp keys will be ebony. The sharp keys of the Pedal keyboard will be covered with cocabola wood; the natural keys, maple. The key cheeks and music rack will be of walnut, the former decorated with boxwood inlays and the latter exhibiting a crotch-grain pattern.

The stop knobs will be of coromandel wood with turned concentric circles and ivory centers. Stop names will apppear on the jamb above each knob, and the knobs of each division will be separated from others by boxwood inlays.

The first plans were for a three-manual organ with several fewer stops. The decision to change to a large two-manual was made because of the space requirements of the choir, whose places are on both sides of the organ in a narrow gallery (46′ x 6′) across the back of the church. Communication between the two sides is required, so

that it became necessary to place the keyboards in under the Hoofdwerk case to allow passage between the organist's back and the Rugwerk case. If the original plan to install a Borstwerk immediately above the music rack had been followed, the action would have been somewhat complicated. The movement of the Hoofdwerk keys would have been first transferred to the rear of the Borstwerk by means of either backfalls or trackers, then via trackers upward behind the Borstwerk, then forward over the Borstwerk to the Hoofdwerk windbox, passing through a rollerboard at some point en route. The extra distance and linkage involved in this would have made the touch heavier and not quite as responsive as is hoped it will be according to the two-manual plan. The latter permits the Hoofdwerk trackers to ascend straight up to the pallets directly above them. The keys will literally hang from the pallets, the only intermediate element being a rollerboard. This should help to give the organist maximum control over the speech of the main organ.

With no combination pistons or composition pedals to make stop changing easy, a third manual would have been useful in order to preset a combination on it for later use before beginning a piece. It should be understood that in organs of this type couplers are seldom used and the tonal resources are such that the movement of only one or two stop knobs is usually enough to effect a very noticeable change in color. A satisfactory full organ is available on either manual and also in the Pedaal. Whether the combination be loud or soft, without the use of couplers each division will have an *entirely* different sound. In order to make up for the lack of a third manual in this organ, a mechanical means of moving any desired combination of stops on the Hoofdwerk and the Pedaal, either on or off, has been devised. By means of it any knobs which are turned forty-five degrees will be moved out by one pedal lever and in by another. This gives maximum selectivity, so that, for example, while playing on the Rugwerk the full Hoofdwerk and Pedaal could be reduced to any desired quiet combination and the original full combination returned later.

In electropneumatic organs most builders have successfully sought to develop a rocklike steadiness in the wind. In some instances this steadiness has defied ordinary tremolo mechanisms. Perhaps they have gone too far, as the slight variations with which human breath is blown into wind instruments is one of the things that give life to the music. The wind can be too steady. Again, the electropneumatic mechanism, together with the pipe voicing that it requires, tends toward a tone that begins fullblown and fully developed with no noticeable attack or accent. Its beginning is no different from its sustained duration. At the end the release is instantaneous and complete, with no trace of slight softening first. All of this machine-tooled precision makes these organs sound lifeless, inhuman, altogether too mechanical.

In the Mount Calvary organ, every effort is being made to ensure lifelike qualities and to give the organist the highest possible degree of control over the sounds he makes.

The wind supply is intended to yield slightly as demands are made upon it. It will be controlled by four large bellows regulators, which will be compressed by weights instead of springs, so that wind pressure will be greatest when the heaviest demands are made on it. (The pull of stretched springs is lessened as they contract.) The wind is conducted into the ends of the windboxes through conductors whose cross sections have exactly the same dimensions as the windboxes, thereby eliminating bottleneck delays in adjustment of wind pressure. With this kind of wind supply the

very slight reduction in wind pressure that occurs immediately after a full chord is suddenly played slightly weakens the tones immediately after they have begun. This can emphasize the effect of accent on the attack.

Tracker action is even faster than electric action, because the pallet must move as soon as the key starts to move, but the organist can press the key down either rapidly, thereby admitting the wind to the pipes all at once, or slowly, so that the pipes begin to speak on a gradually increasing wind. This requires special voicing techniques. They enable each pipe to begin its speech with an accent and also to begin to speak in tune on a little less than the full pressure of wind without an accent. When key action is sensitive to variations in finger pressure and the voicing is sensitive to variations in wind pressure, it is possible to play with maximum accent and "chiff" or without any, as in slow, quiet passages of music. It is hoped that fine control like this will be well developed in this organ. The key touch will be light, as the action will have a mechanical advantage of three to two, that is, the keys will move three eighths of an inch and the pallets will move only one-quarter of an inch.

Release in a slider-chest organ occupies a very slight interval of time, during which the note channel exhausts through the pipes. The rounding-off of the tone is pleasing even though it is too quick to be perceived. In the Mount Calvary organ the note channels of the manual windchests are only thirty-one inches and twenty-six inches long (the widths of the two windchests), and as narrow as they can properly be, thereby ensuring quickness of both attack and release.

The voicing of the fluework will be that which is commonly described as being unnicked. This description will be literally true of higher pitched pipes, but below about 1 1/3′ G the lower edges of the languids will have to be at least roughened somewhat in order to eliminate "sizzling" and "frying" noises during the sustained tone. For this purpose some voicers favor a few discreet nicks or even light scratches ("feathering") on the face of the languid. Mr. Fisk, who will voice the pipes in the church, prefers to use miscroscopic nicks on the lower edge of the languid face below the lower lip, where they are hardly visible. He is voicing for a uniform "chiff" and accent, passing from note to note up and down the scale, but no noises after the attack.

Although it is planned to keep all toe holes well opened, there will not be what is called full open-toe voicing with no restriction at the toe holes. With full open-toe voicing, the only method of regulating the strength of a note is by slightly restricting (or opening) the windway. This narrow aperture allows very little latitude for this purpose. That method of regulating can have an adverse effect upon the tone quality, as when the windway is narrowed to the point where the tone loses its quality and sounds rather anemic. Especially in principals a brighter and more interesting tone is possible when the opening of the windway is not too narrow.

Although there will be no swell shutters or expression pedals on this organ, because of intimate control over the tone, we hope that lively articulation and accent will make it possible to play organ music more expressively on this instrument than is possible on a large organ whose pipes are installed at some distance from the organist, and in which the wind is admitted to the pipes by an electric machine.

[To be continued]

ARNOLD SCHLICK

SPIEGEL DER ORGELMACHER UND ORGANISTEN (MIRROR OF ORGANBUILDERS AND ORGANISTS)

PART III *Translation and commentary by* FRANKLIN S. MILLER

TRANSLATOR'S NOTE

The present section of Schlick's treatise on organ design and construction is a rather complex discussion of tuning and temperament which has presented difficult problems in translation. In view of this fact, the translator believes it advisable for the reader to be aware of the definitive research dealing with this aspect of Schlick's work produced by the American musicologist J. Murray Barbour of Michigan State University. Without attempting to excuse himself from explaining many of Schlick's theories, this writer must perforce refer the interested reader to a more accurate and detailed examination of these concepts than is possible here, in Dr. Barbour's new book, Tuning and Temperament, a Historical Survey (Michigan State University Press, 1951) as well as in the same author's unpublished dissertation entitled, Equal Temperament, its History from Ramis (1482) to Rameau (1737) (Cornell University, 1932). In addition, the fourth of the records on tuning distributed by Musurgia Records (Meantone Temperament in Theory and Practice, $8.75) presents Dr. Barbour's "attempted reconstruction of Schlick's tuning as an excellent irregular temperament of a circulating type."[1]

CHAPTER VIII

This chapter deals with the tuning of the organ—at what times it must be undertaken, how each rank of pipes must be tuned, in the bass and treble, how intervals and chords are made of the unison, fifth, octave, fourth, sixth, and third. With their assistance all vocal and instrumental music is produced. However, in what manner the intervals just mentioned—perfect and imperfect—are divided and named need not be explained here. This is the business of our composers and musicians, who have often pointed out such factors.

Although the most common intervals are pure in themselves and should be tuned entirely without beats, especially for use in solo lines, no two intervals will ever sound pure together if each interval is pure in itself. If, for example, one wishes to tune the third between a pure fifth, c - g, in such a way that it sounds pure as a major or minor third to the g, then it will be too high. This is because, if the fifths are tuned without beats, the thirds, as I have just explained, will be too high and will sound objectionable and harsh. You may illustrate this in the following manner.[2]

Take f, and then [play] the four fifths which follow it. The last note will be an a. [This a, it will be noticed,] is too high [to be used in the triad: f-a-c] as a major third, tenth, or sixth. [Here is another illustration:] Taking [the thirds] c - e - g - b - d, you will discover how the fifths will [work out]. This will be the same with the other [intervals].

Three major thirds, one above the other, are good in themselves. The last note falls one octave above the first but is still too low against the last note and not

[1]Letter from Dr. Barbour to the translator, November 11, 1958.
[2]These examples are naturally predicated on purely tuned fifths and thirds, that is, without beats.

high enough for the intervals e - g♯ or a♭ - c. If one then takes a pure fifth and superimposes a pure fourth above it, [it will be found that] the last tone will be too high against the first and will not make a perfect octave.*

Or if you take the four fourths g - c - f - b♭ - e♭, the b♭ will be too low against the sixth or twelfth g. Since the intervals which are in themselves pure are unbearable against each other in chords, one must sacrifice some of the purity and attempt to combine the tones so that they are tolerable together, as will be described later. In this manner one will be able to use them fairly equally and, by such means, the out-of tuneness, which is called the "wolf" by organbuilders, will then be divided and occur in such places where it is least objectionable to the ear.

Organs or Positivs, whether they have pipes of metal, wood, paper, cloth, or glass, as well as other musical instruments which possess metal or gut strings, such as clavichords, clavicimbal, symphonies,[3] lutes, harps, et cetera, having semitones can never be completely strung or tuned so as to sound well. Therfore today, and in earlier times too, no doubt, one has used much diligence and labor in improving these defects and flaws.Within the last twelve years an instrument was built which had double semitones in the manual and pedal. If the commonly used semitones were too high or too low, then the other tones, which are called "half-semitones" or "Ignoten," were available to correct the flaws with their special pipes and ranks of pipes. But this was in vain and not usable. Therefore [this innovation] was rejected again [from the instrument]. The impertinence was not paid for without some small expense.[4]

The same two organbuilders who built the little instrument mentioned above thought they had produced something new so as to receive special honor from other masters. They had actually attempted this many times before, but the art melted in their hands. This is similar to organists who attempt to adjust to learning a new method and playing technique from the beginning. Nothing comes of it, so far as I am concerned.

My statements are not meant to be personal and because the organs must be used, I have tried to give profitable and necessary instruction to organbuilders as to how instruments are to be strung and tuned. This instruction is meant not only for the organbuilder but also for the organist. Perhaps there can be found among organists some who possess a special talent and enough experience in such matters to enable them to be of help to organbuilders by being of useful service in the finishing of organs.

[If you] start now with F in the manual and play its higher octave, do not tune it quite high enough [as it would be if tuned pure], but let it beat somewhat lower, or as much as the ear can bear, but not so much that one can hear it easily together with the fifth. If the key of this fifth will be struck and held for a while, one will hear a somewhat unsteady and restless sound which will not yield, but will "draw" more and more into a completely pure sound.

Tune the c, together with the fifth above, in exactly the same way, as well as the fifth above the g, the d. By this procedure you have gained four tones and three fifths.

*The author is apparently guilty of an error here. A perfect fifth stands in the ratio 2:3, a perfect fourth has the ratio 3:4, hence the octave achieved by constructing a perfect fourth above a perfect fifth (C-G-C) has the ratio 2:4 (or 1:2), which is correct. — Editor.

[3]A type of clavichord.

[4]Such an instrument as Schlick describes here would have preceded both the quartertone harpsichord ("Arcicembalo") of Vincentino (1555) and the instrument by the Belgian Luython, which is described in Praetorius' Syntagma musicum, by more than fifty years.

But you should now discontinue momentarily [any further tuning of the fifths], so that the pipes do not become too small and therefore lose the sound belonging to them.

Starting once more with the d which was tuned last, pull in [the d under it] well, but without losing some of the purity. Then play the fifth d - a and let it beat as slowly as possible. From a on, tune the e in the same way, adding the e below (the octave) which [will be tuned] completely pure.

The fifth e - b should also be kept lower than normal. When the keys or tones mentioned above are tuned, also tune the octaves above and below them. You [will then] have all the basic tones. Above all, the octaves ought to be clear and pure in themselves.

That fifths are forced to beat flat, against their nature, is not without good reason. If one left them pure and clear, the thirds would become much too high. In order to counteract this one must pull in the fifth lower and weaker. Any tone which is tuned purely and completely with the fifth below, such as e - a, will be too high. This one can recognize if one uses the e together with c, its third. With all other [intervals] it is the same.

Even though the major thirds are not good, but all become too high, one should still make sure that the three [important] thirds c - e, f - a, and g - b are tuned better than their [respective] fifths. These thirds are much more often used than the others. The [more accurately] these thirds are tuned, the more unsatisfactory the tones g♯ - a and b will be. [On the other hand,] there is not as much importance placed on these intervals as on [the greatest possible perfection] of those intervals indicated above. [We] shall have more to say of this g♯ later.

I also wish to say something about the semitones, sharps, or as they are also called, "conjunkten."

Start with the F which has been tuned, take its fifth below, b♭, and flatten it so much that the fifth beats as much as possible. [In this way] the third above, [d,] will be bearable. Likewise, do this with the fifths e♭ - a♭ which, by their being tuned slightly too high, will make the thirds g and c, lying in between, easier to hear. If one would do this differently [such as turning the fifths purely], the thirds would sound unpleasant if they did not receive help from the fifths which are tuned high.[5]

If the b♭ is tuned in this way, then pull up the fifth under it, the e♭ or d♯, whichever you prefer to call it, toward the b♭ as was indicated in the case of the fifth above [f - b♭]. Next, tune this [e♭ or d♯] just mentioned pure with the octave above. [Now,] to this tune the fifth below, g♯ or a♭, a little less than pure. This will be good for the e and b in the cadence.[6]

Similarly, the g♯ so tuned will not result in a good third or a major sixth to the fifth e - b when you wish to make a cadence on a. If one wishes to cadence, coming to a complete close, as it is called by everyone, then a major sixth or a major sixth with the fifth[7] must precede it. [Actually,] it [the g♯] is more bearable here than at other places, for since it is a cadence [leading tone,] the soprano need not prolong the tone, but one can easily cover and hide the [bad sound of the g♯] in the soprano at its beginning with a short pause [or] an embellishment, so that the harshness will not be heard.

[5]The translator would ask the reader's indulgence with what appear to be numerous discrepancies and confusion in this and the preceding paragraph. In one place Schlick recommends tuning the fifths flat, but here he seems to ask for sharp-tuned intervals.
[6]Judging from what now follows in the text, the V - I cadence in a minor, or more likely a Dorian mode with raised leading tone, is meant.
[7]Original: "sexta major cum diapente."

A clever organist will know such a procedure well. With the chord g♯ - e♭ - c, however, this cannot be done, [since such a chord] is used only as a progression to d♭. In playing the organ one does not use this tone [d♭] as [a part of] chord [progressions], but only in contrapuntal playing, where three or four voices [moving separately] accidentally result in this chord.

It is therefore necessary that the tones are strung and tuned as one uses them according to the requirements of the music. The semitones have not been invented in vain.

Some defend another position. They maintain that it would be better if one made the g♯ good [in relation to] the c and b, in order to be able to cadence on A, rather than to make it usable on c and e♭. It appears strange to me that they weaken the [art of] music by such practices and wish to remove its special characteristics; namely, the mellowness of good and interesting harmony. Such harmony is not possible without using the semitones, and cannot be built chordally—a fact which they also admit. Even though they [the defenders of the false opinion] are unable to use the semitones properly, it is always amusing and entertaining to hear others, who choose to emplow the semitones, play such beautiful melodies. One should marvel and praise [the practice of employing semitones] rather than looking down on and opposing it. I have spoken at considerable length about this matter with the greatest and best known music theorists and practicing musicians[8] of my day, those of whom I have especially high esteem, and have discovered many who share my opinion.

There have also been some organists and organbuilders who formerly disagreed with me and had opposed me bitterly who now are converted to my views. How they have put my convictions into action is evidenced by the organs which thew have since built. If there are organists who still maintain their previous opinion, who are already aware of the validity of my position, but who, because of their pride and vanity do not wish to alter their views, then the organbuilder should [quietly] oblige and tune the organ as he is instructed to do. If all other things are otherwise correct and in good order, he has done enough.

[Let us] continue now by starting with the B and following with the other semitones. The fifth, f♯, must beat somewhat lower than pure, so that the f♯ can be used as a third between d or the major sixth, a, without being too high.[9]

The cadence to g is often wanted and used [D has to be tuned as purely as possible], while the chord b - d - f♯ is less often employed [and therefore can be neglected].

[Next] tune to f♯ the fifth, c♯, so that it can be used with a and e as a frequent cadence to d. This c♯ will be too low against its fifth [g♯] though; this will not matter because it is not used, unless one desires to go through all the semitones using musica ficta.[10] In addition, composers do not compose a piece consisting entirely of unfamilar notes. If one actually wishes, out of curiosity and for the pleasure of doing something unusual, to play [on the sharps] demanding that the first tone [always begin on a black key], an organist is still not compelled to play [in these keys], but may transpose higher or lower in order to avoid the semitones d♯ and g♯ which sound the most disagreeable.

Here we can discuss the matter regarding the time of year when the organ should

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[8]Original: "musicos speculativos et practicos."
[9]Orignal: "sext perfect zu alamire mit seiner quint dsolre brüchlich."
[10]In general, the term has reference to the theory of chromatic tones, and the rules of their employment in music from the tenth to the sixteenth century.

be tuned. The organbuilders answer this by saying that summer [rather than] winter would be more suitable, since the cold makes tuning difficult. If the pipes are removed, they will become somewhat warm in the hands and immediately change their pitch. If they are then replaced on the chest, then one must wait till they have cooled off again, so as to hear the original pitch. It is good to wear leather gloves when touching the pipes, which are by nature cold. The warmth of the hands cannot [then] be transferred to the metal from the leather. Then it often occurs during winter that someone, upon blowing into a pipe, causes moisture to reach the mouth of the pipe through the foot, where it will freeze and change the sound. The [ice] then must be melted over a fire or in some other way. In addition, there is little time to work in winter because of the short days, unless one uses lights.

Because of these and other reasons, tuning is best and most profitably done in summer. Whether the organs which have been tuned in the summer retain their pitch or whether those tuned in winter are more satisfactory, I cannot say. I am familar with instruments which have been tuned in winter and have stayed tuned. [On the other hand,] I also know of some which have been completed in summer.

[To be continued]

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BRIEFS (Continued from page 22)

hands; rather, he has some in his hands, some tucked under his arm, some strung around his neck, and some dragging on the ground. The organ has been nicknamed 'the steamboat organ' because one set of large pipes is set in a formation like the prow of a ship."

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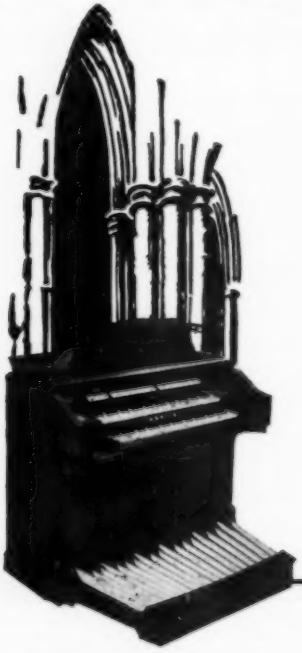

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